

CHILDE HASSAM

BY

CARL ZIGROSSER

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FREDERICK KEPPEL & CO.

EAST 39TH STREET

NEW YORK

1916



CHILDE HASSAM

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*A Prefatory Note by
J. Alden Weir, and an
Appreciation and Cata-
logue by Carl Zigrosser*



Frederick Keppel & Co.

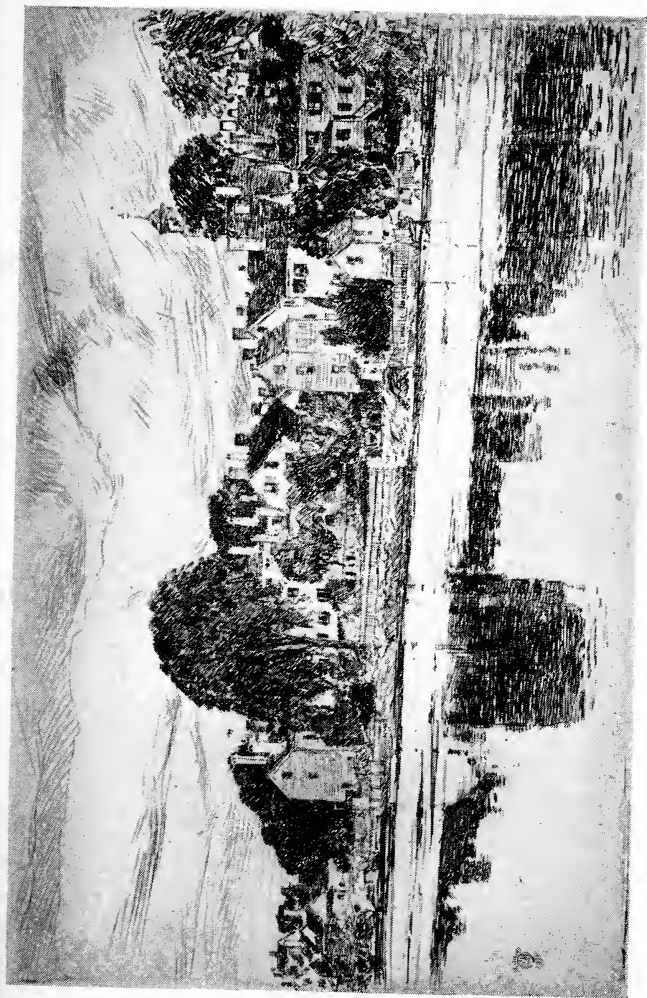
New York

1916

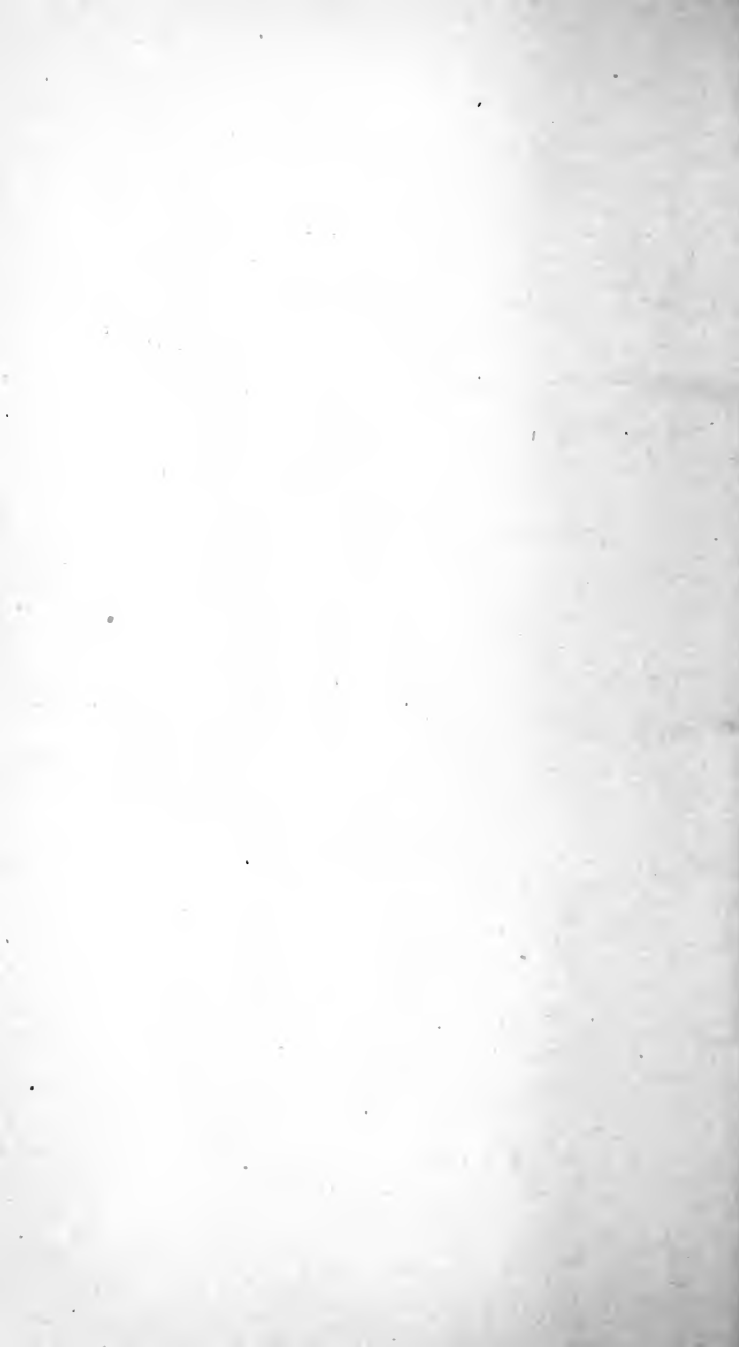
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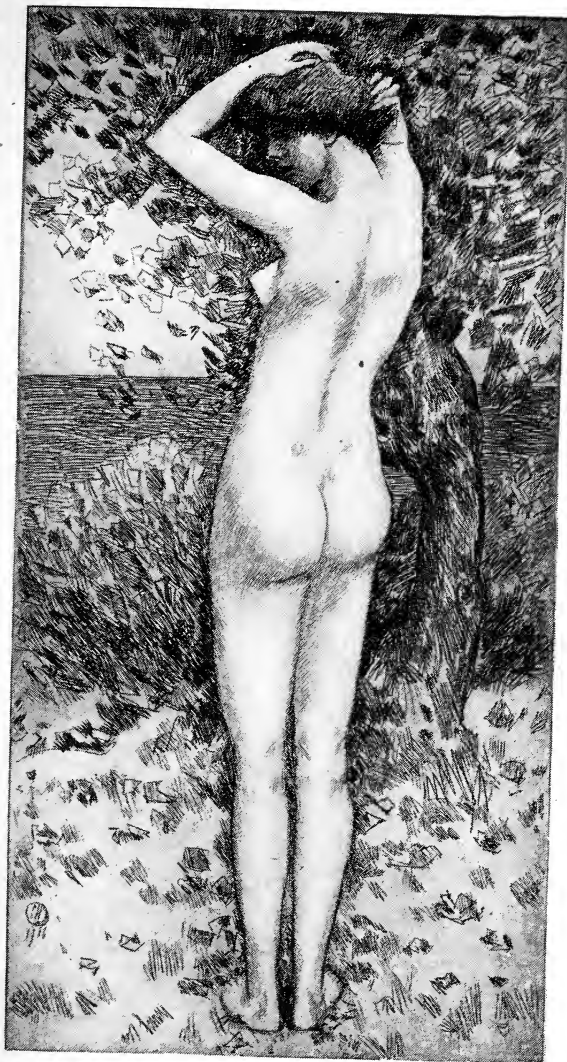
CHIMNEYS, PORTSMOUTH





HILDE HASSAM is, in his rare moods, an impressionist of remarkable ability—which appeals strongly to all good painters. I have always felt that so direct an observer would add a new note in etching, and I have, with others in the past several years, tried to awaken his interest in the needle. He now has produced in this line much that needs no words to recommend, and I heartily wish him the success that is his due.

J. ALDEN WEIR.



THE ALMOND TREE

Childe Hassam

by

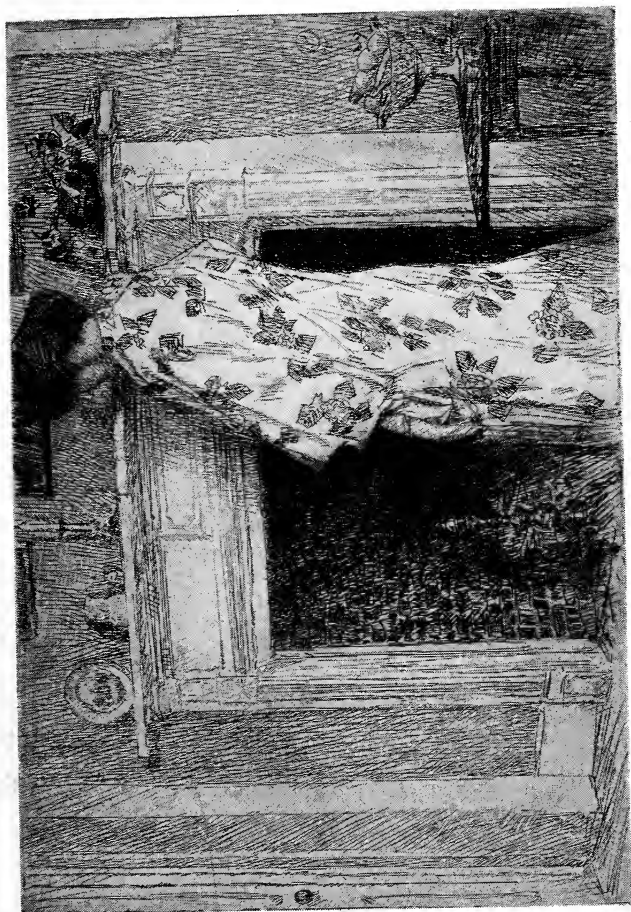
Carl Zigrosser



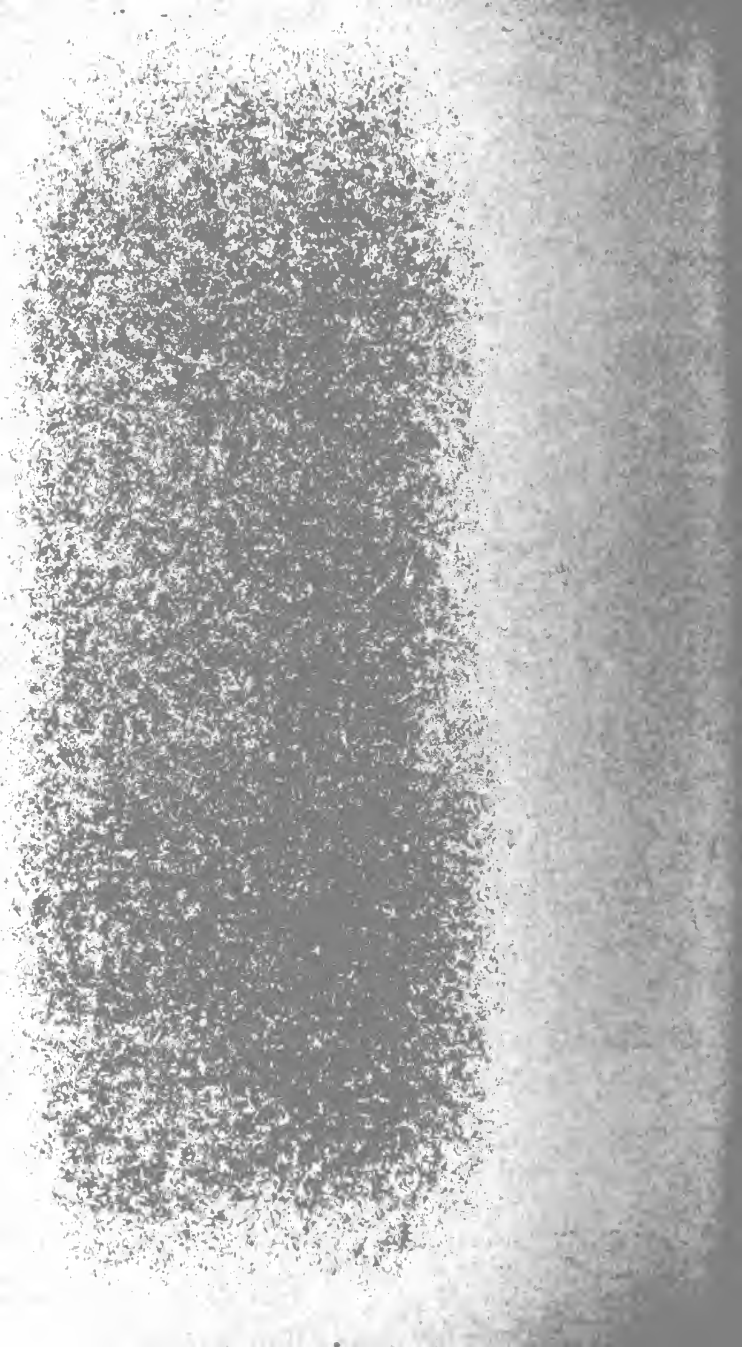
WHEN an artist who has achieved success in one medium devotes himself to an entirely new field of expression a keen expectation is aroused in his audience as to how he will acquit himself. Will he, they ask, push out to the frontiers of his new medium and chisel out one more milestone of progress; will he remain true to his artistic nature and not attempt to work out his new technique with the means and methods of his old? For, after all, the hall-mark of the real artist—as the achievement of Rembrandt, Whistler, Dürer, Michelangelo, and the other great ones will testify—is a certain creative prodigality that overflows the confines of a single medium, a creative exuberance coupled with a wholesome respect for the limitations of the particular medium. It is this distinction that separates the artist from the craftsman. The artist is, as it were, a mass of energy finding a perfect

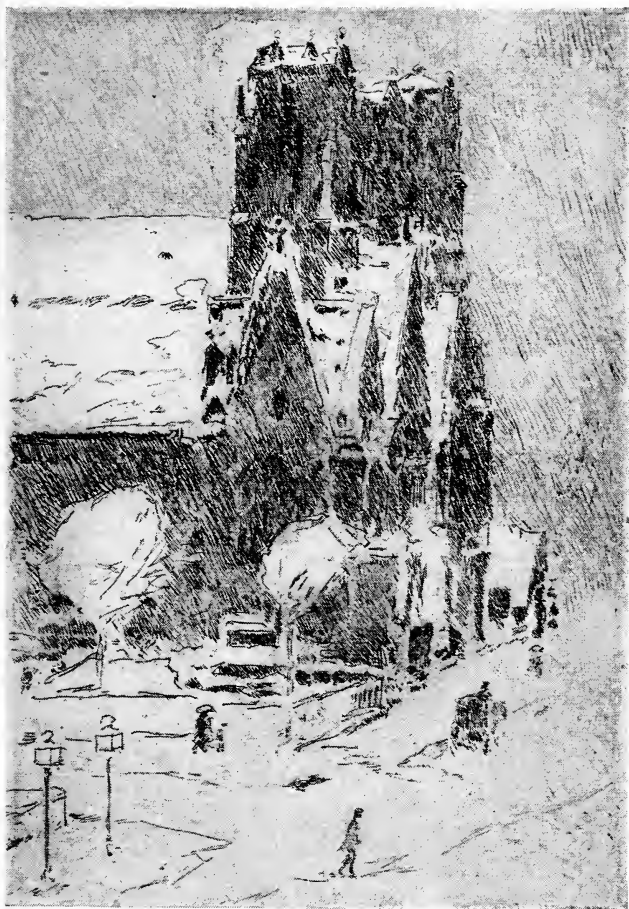
artistic expression in any number of outlets, whereas the craftsman is a body laboriously gathering momentum along one chosen path. The artist is irrepressible and joyous and daring, never quite satisfied with his achievement, in a sense rather superior to it, the divine dancer of Nietzsche's phrase. He possesses enormous funds of strength in reserve and his work always gives promise of greater work to come. The craftsman, on the other hand, spends all his strength in attaining mastery over his one craft; he never quite measures up to his medium. Take from him his one technique and he is shorn of his power.

It is with some such adventurous thrill and speculation that one examines the new etchings of Childé Hassam. But one soon discovers that it is the artist and not the craftsman who made them. He has projected his personality into one more objective medium; he has shown us one more facet of his art. Here, one feels, is a distinct individuality translated into etching. All the qualities which render his paintings so delightful are reflected in his etchings—sensitiveness to beauty of still life, to grace of gesture, to motives of decoration and arrangement,

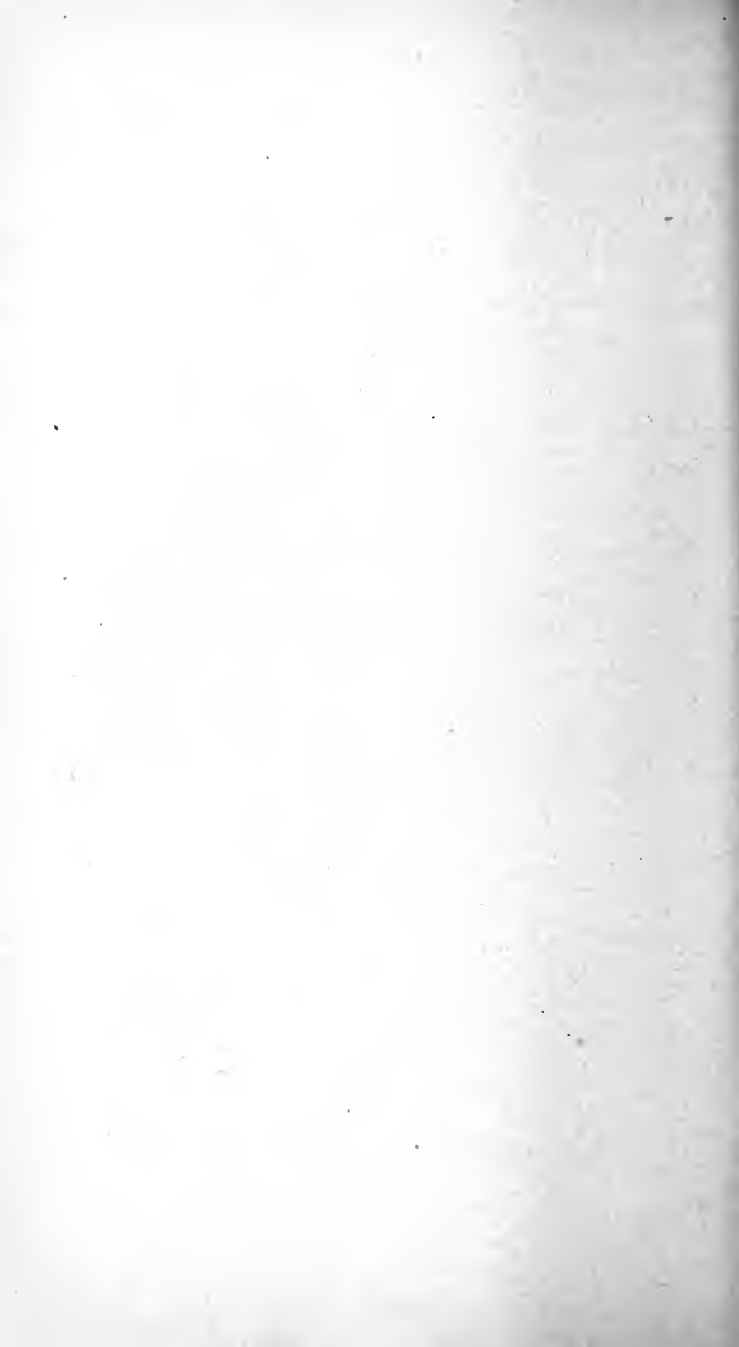


THE WHITE KIMONO





CALVARY CHURCH IN SNOW

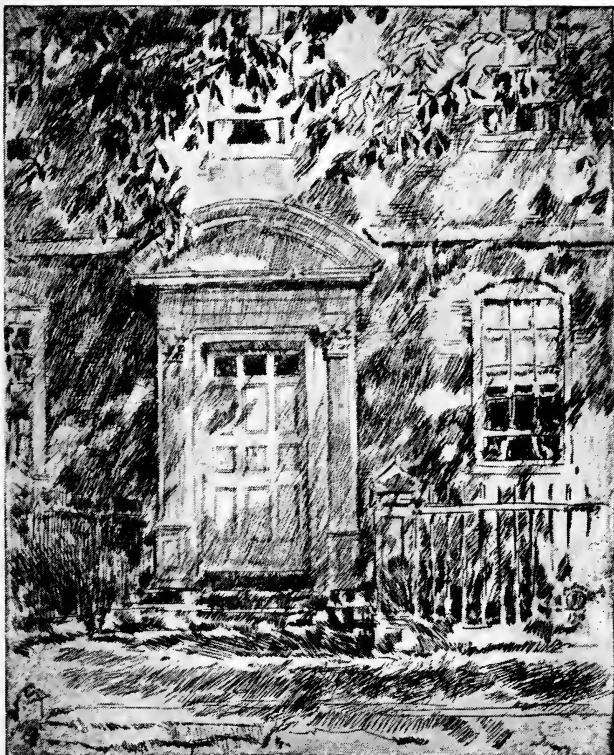


to vibrancy of atmosphere, to brilliance of sunlight, and its riotous interplay with shadow. This artist who has studied patiently and long the jostle of sunlight upon objects, the ever shifting luminous streamers that dart about upon the surface of things, who has searched out cunningly the delicate semi-tints and values, half sensed, half seen, that are revealed on the naked flesh in the open, who has discovered sumptuous patternings of leaf-accent and shadow-forms, has brought to this new medium the entire resource and accumulation of his knowledge, the skill and dexterity of his hand. It has been a renewal for him, a fresh outlet and summing up of latent powers.

Childe Hassam may be interested in working out the same general problems of impressionism that he does in painting, but he approaches them from a different angle, along the linear path, giving us thereby much that is new and pleasant to see. Impressionist etchers are rare: there were Pissaro and Cezanne in his few plates, and perhaps Liebermann, Besnard, and Zorn. But as a general rule the impressionists confined their research to the domain of pigment and color. Thus it is all the more

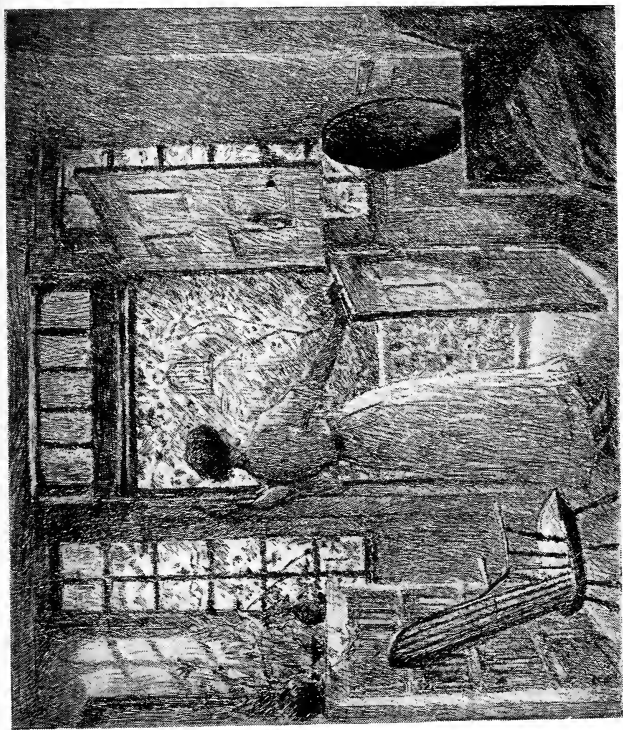
refreshing to come upon an impressionist who can also express his vision in terms of the etched line. Nor is he limited in his choice of subject. If one wishes the sparkle and animation of sunshine one may look at *Toby's*, or *Cos Cob*, or *A Portsmouth Doorway*; if one wishes the reticence and the magic atmosphere of beautiful interiors one may pick up *The White Kimono* or *Reading in Bed* (a plate that Rembrandt might have looked at more than once). What poetic charm there is in the conception of *The Dutch Door*, the girl standing at the door and drinking in with her fresh young nature the radiant summer that is jubilantly singing and caroling out of doors.

Childe Hassam has responded with rare grace to the charm of the Colonial. Many of his etchings are brief transcriptions of its sense and spirit into a more modern key. Not that he consciously seeks to reproduce the Colonial in art because it is old or American or fashionable, but he reacts to its intrinsic beauty and charm. Perhaps it was his birth and education in the heart of New England that gave him this sympathetic approach to the spirit of its past. The Portsmouth series of etchings, what

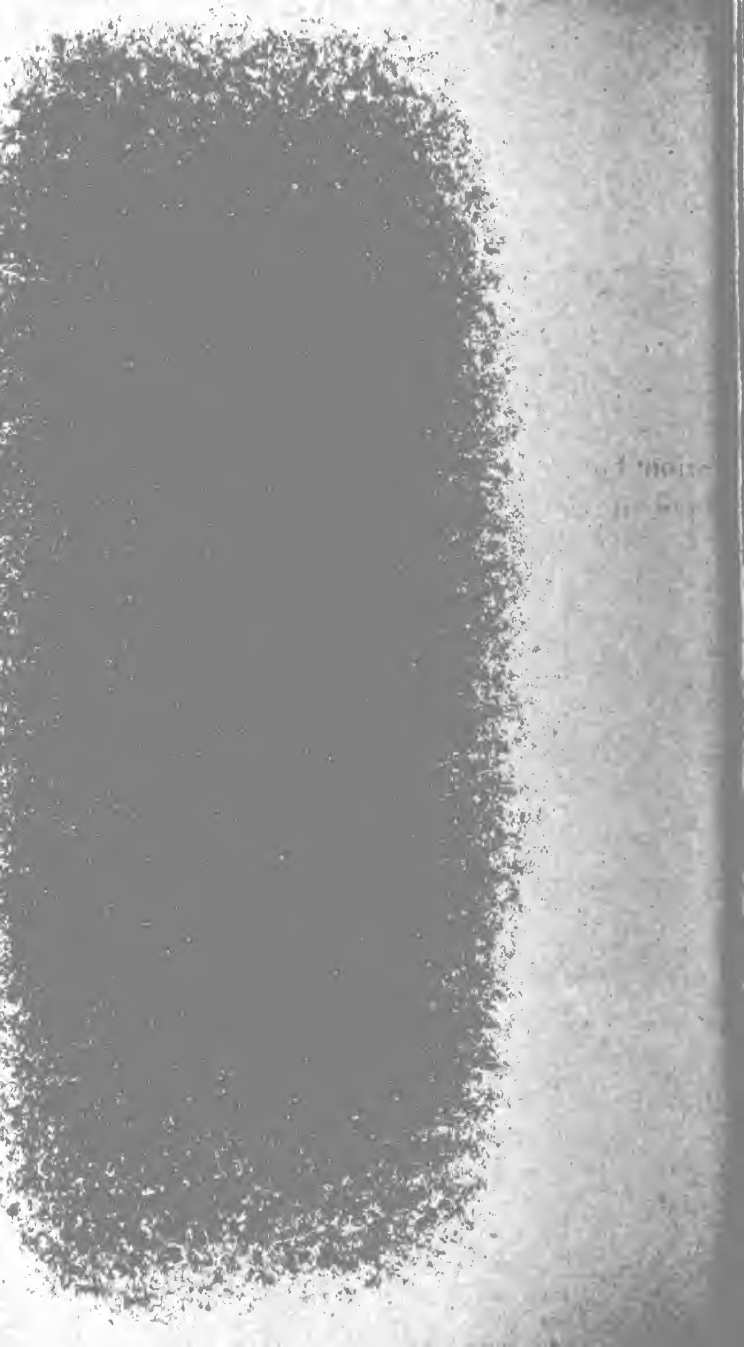


PORTSMOUTH DOORWAY





THE DUTCH DOOR

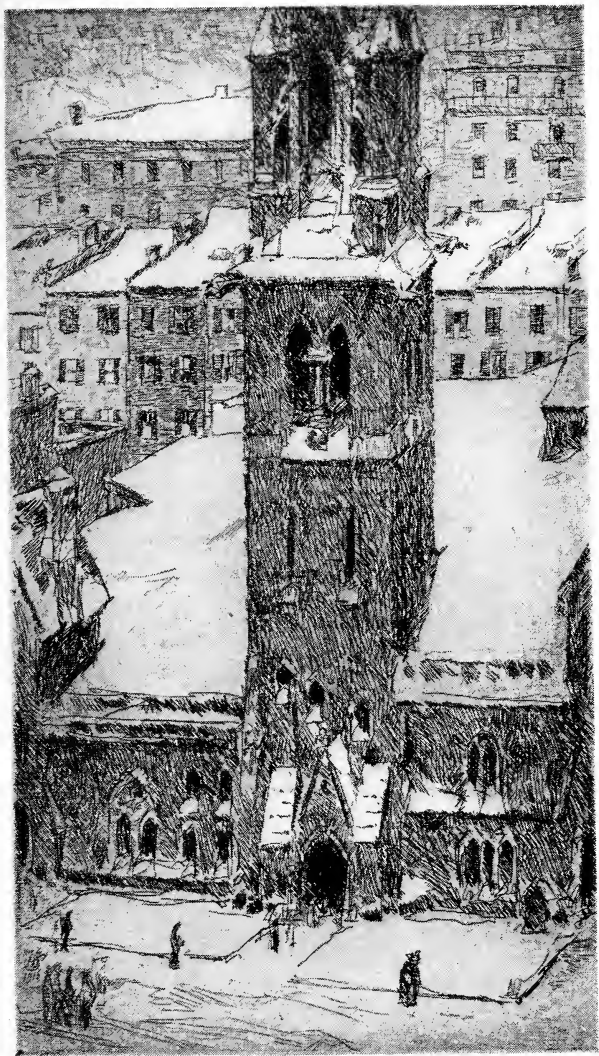


are they but glimpses and odd bits of old Colonial architecture, *The Custom House*, *The Athenæum*, and so on? And many of the Cos Cob prints are etchings in praise of a particularly fine old house—*The Holley House*, the residence of a fellow artist. He has sketched it lovingly both within and without—nay, he has celebrated almost every one of its rooms. I need mention but a few of the titles to suggest its potent charm. *The White Kimono* and *The White Mantel* give us a glimpse of two of its beautiful open fireplaces; *The Dutch Door*, *The Writing Desk* and *The Steps* give us picturesque aspects of its windows and doors. Childe Hassam is peculiarly happy in these arrangements of real and still life, compositions that breathe the very spirit of decoration.

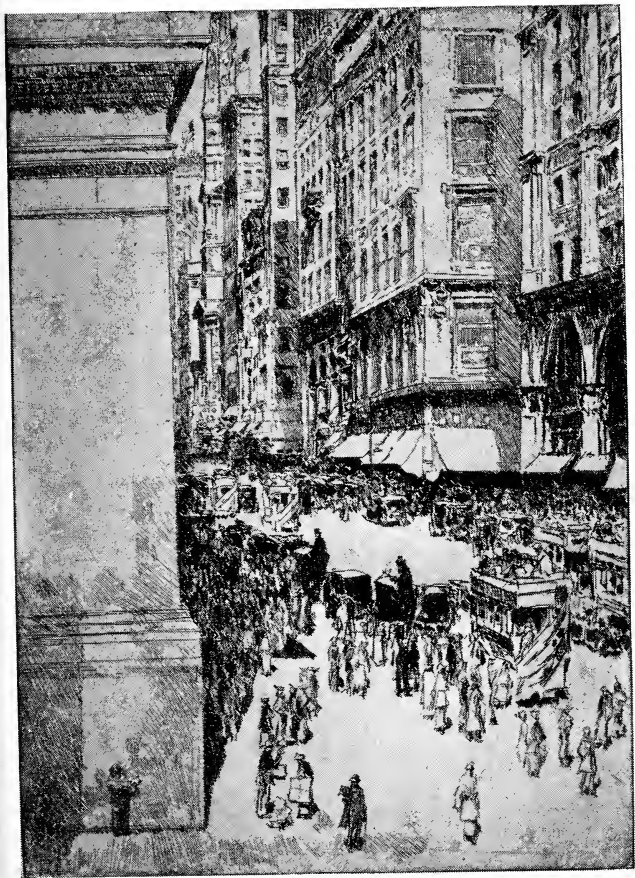
That huge metropolis, Greater New York, has also excited his artistic interest. Through his eyes and under his hand New York assumes an almost unearthly glamour, a magic, fairy-like atmosphere. He sees it resplendent with flags in festive array or decked in the bright snowy blanket of winter. There is a little etching which he made last winter from his studio window, entitled

The Church across the Way, that makes one pinch one's self to see whether one really is in this prosaic work-a-day city of New York—so fresh and charming is its vision, so much in the spirit of the wonder-cities of Europe. The old churches attract him; he sees *St. Mark's on the Bouwerie* through the mist and rain, and *Old Calvary Church* through the veil of the soft, clinging snow-flakes. He watches the ceaseless procession of people on Fifth Avenue bustling or sauntering, riding or walking in the glare of the noonday sun. Childe Hassam says he is strongly tempted to execute a series of etchings from this same vantage-point at varying hours and seasons. Let us hope that he will do so, for he excels in the suggestion of atmosphere, of sun, snow, and rain.

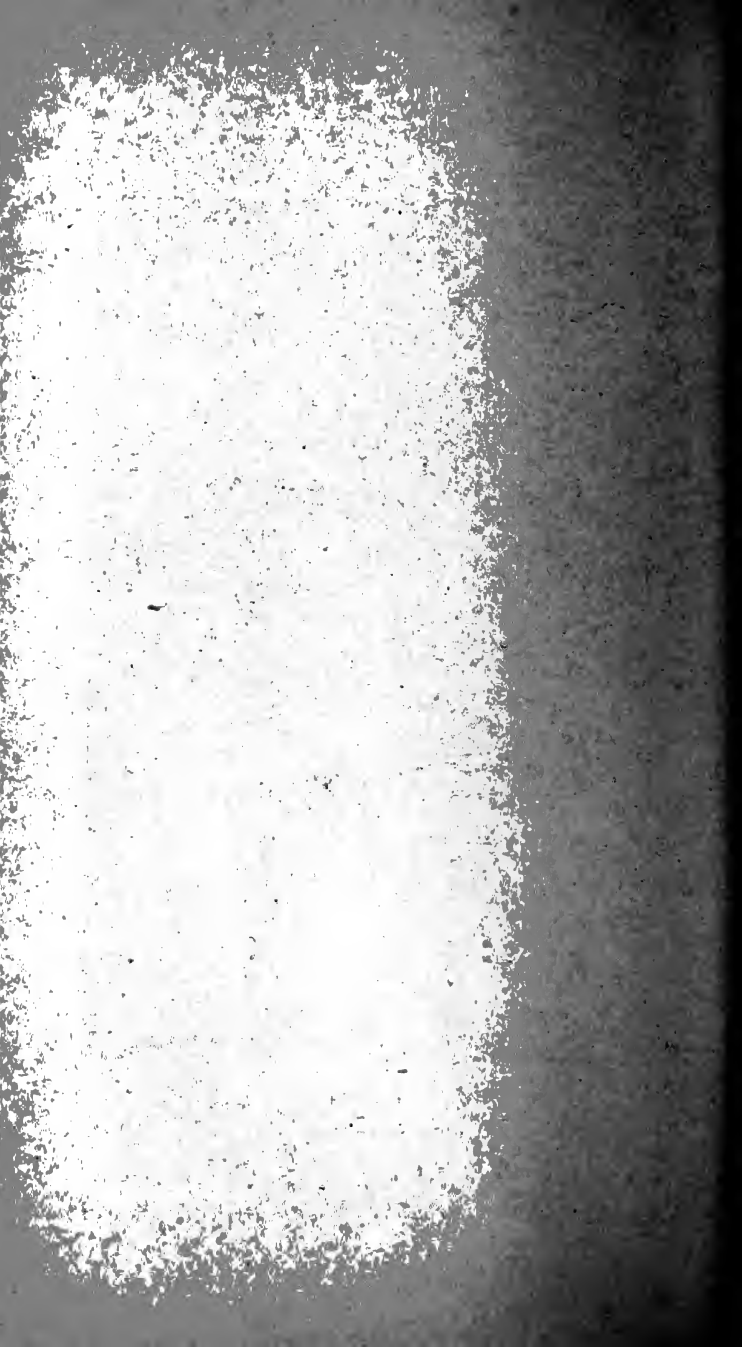
Beside the etchings treating more specifically of towns and cities, Childe Hassam has made some very charming landscapes. There are three, for example, *Cos Cob*, *The Old Toll Bridge*, and *Palmer's Dock*—so nearly alike in size and intention as to warrant one in joining them together as a set—which strike a new note in American landscape etching. And then there are *Elms*

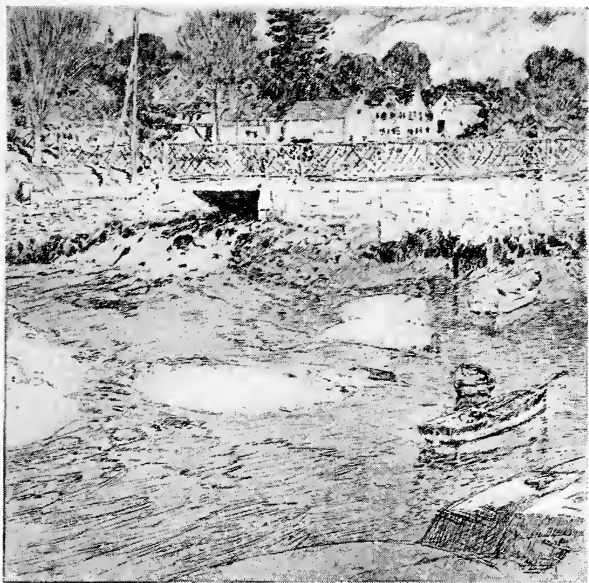


THE CHURCH ACROSS THE WAY



FIFTH AVENUE, NOON





OLD LACE

in *May*, a delightful portrait of an old landmark at Yarmouth, Maine, and *Old Lace*, a view of the bridge and Cos Cob inlet at low tide. The delicate pattern and tracery of the design in the latter suggested to the artist the title, *Old Lace*. *The High Pool* and *Diana's Pool* bring up visions of joyous sunny days by rocky shores and inlets on the coast of Maine. From the pure landscapes the transition is easy to the imaginative or idealized landscapes, such as

The Far Horizon or *The Almond Tree*, both of them most graceful and charming in design. *Halcyon Hill*, with its serenity and expansiveness, is conceived in the spirit of Walt Whitman's poem:

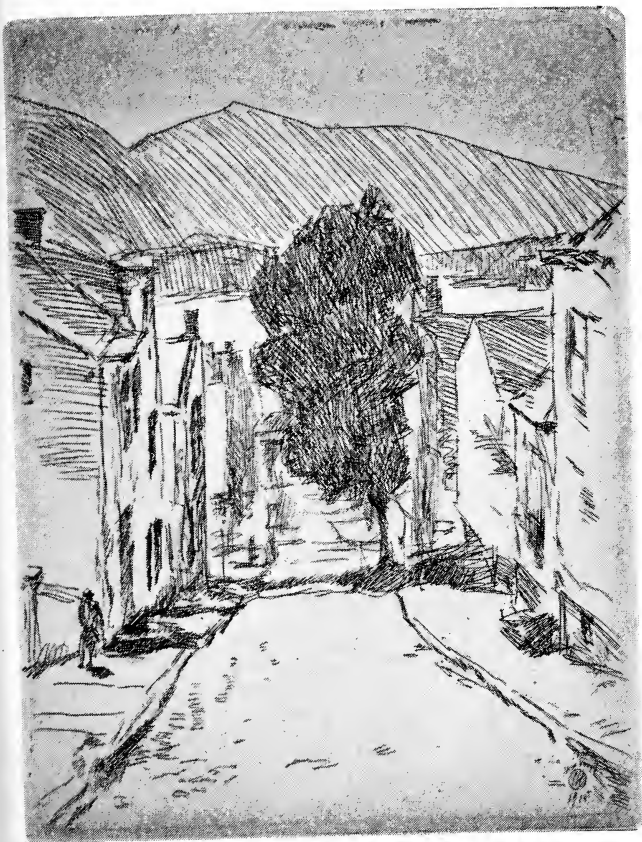
“As softness, fullness, rest suffuse the
frame, like fresher, balmier air,
As the days take on a mellower light,
Then for the teeming, quietest, happiest
days of all,
The brooding and blissful halcyon days.”

If one examines his etchings with an eye for technical accomplishment, one may discover the origin and germinal idea of several distinct styles. Such a plate as *Newfields, N. H.*, for example, seems to presage a new departure in the direction of exuberant atmospheric landscape arrangement. It is a vivid, breezy, riotous impression of earth and sky, the feeling of a day that makes one glad to be alive. In contrast to this are *Street in Newburgh* and *Moonrise at Sunset*, remarkable for their crispness and brevity, their intuitive yet energetic selection. The *Street in Newburgh* in particular impresses one with its vivid realization of form; the hill, the tree, the houses,

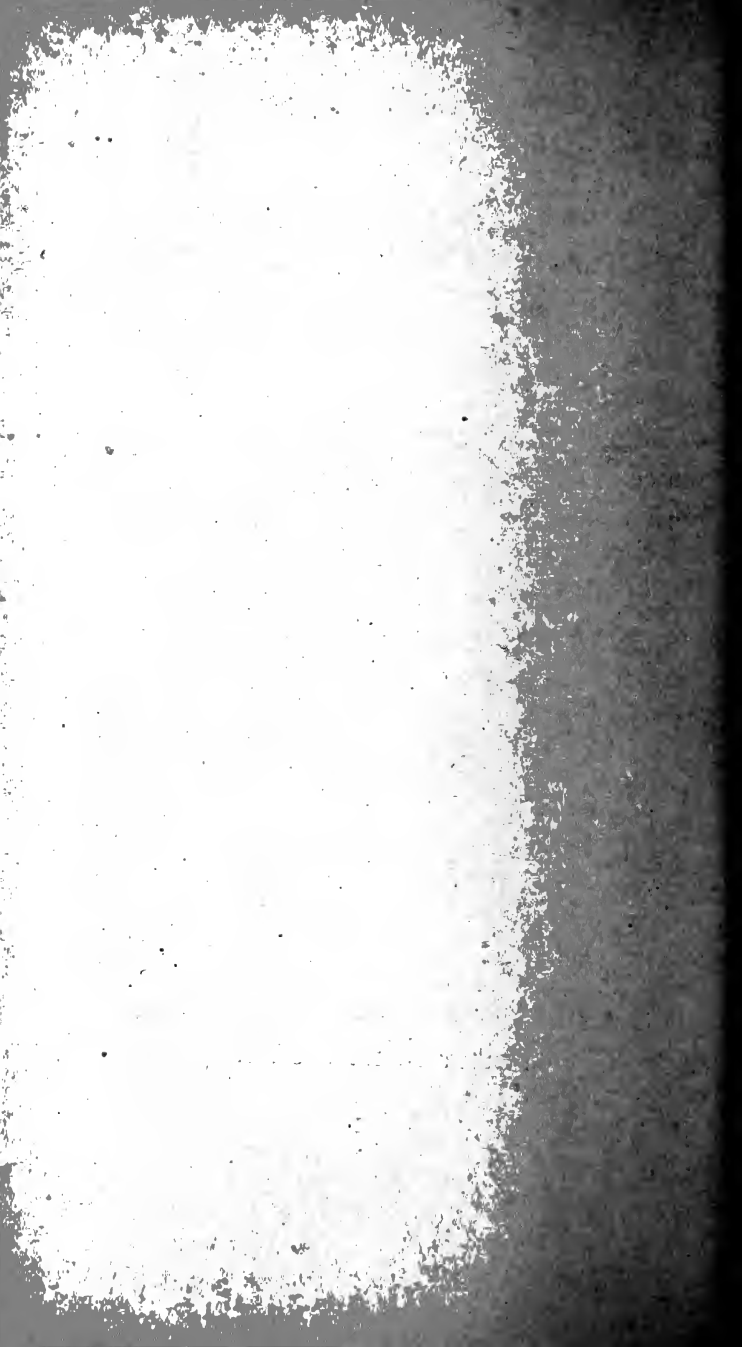


NEWFIELDS, N. H.





STREET IN NEWBURGH

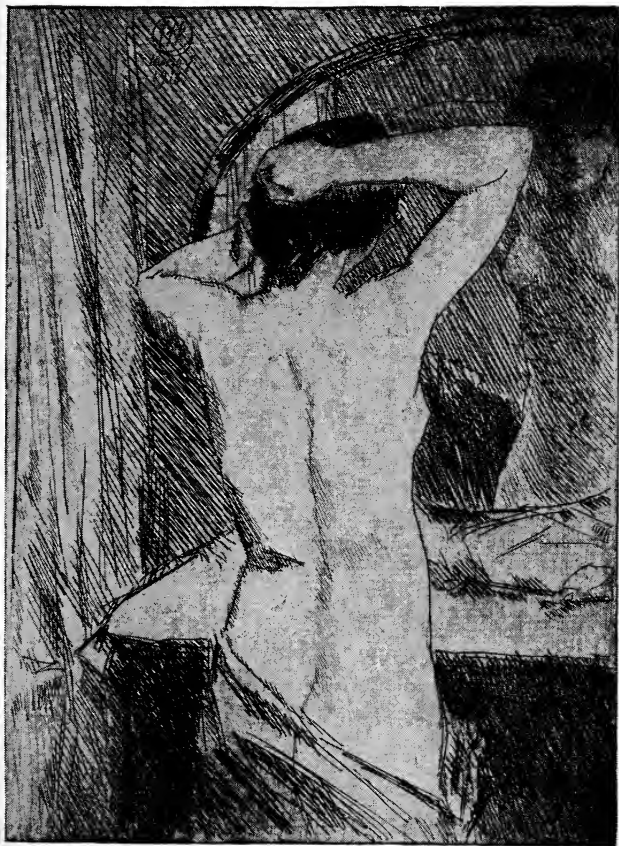


are reproduced in quintessence, the instantaneous precipitation of a mind surcharged with artistic energy. His most usual style—best exemplified in plates like *Cos Cob* or *The Little Piano*—is a translation, as it were, of the principles of impressionism into etching, the use of short lines, sometimes staccato, sometimes mellow, close together to suggest atmosphere and sparkling brilliance. It is a method effective in his hands, both in and out of doors, for the vibration of sunlight, the softness of shadows, and the vividness of inanimate objects. In his preparation for the actual etching process he adheres to no formula; at times he works from a finished drawing, at times directly from nature, at times again with a hasty sketch merely to place the composition. Like Jean François Millet, Childe Hassam does not hesitate to repeat his themes in various mediums; he sees no reason why an artist may not execute a painting, a water-color and an etching, all of the same subject, with only such variations as are consonant with complete and distinctive artistic expression.

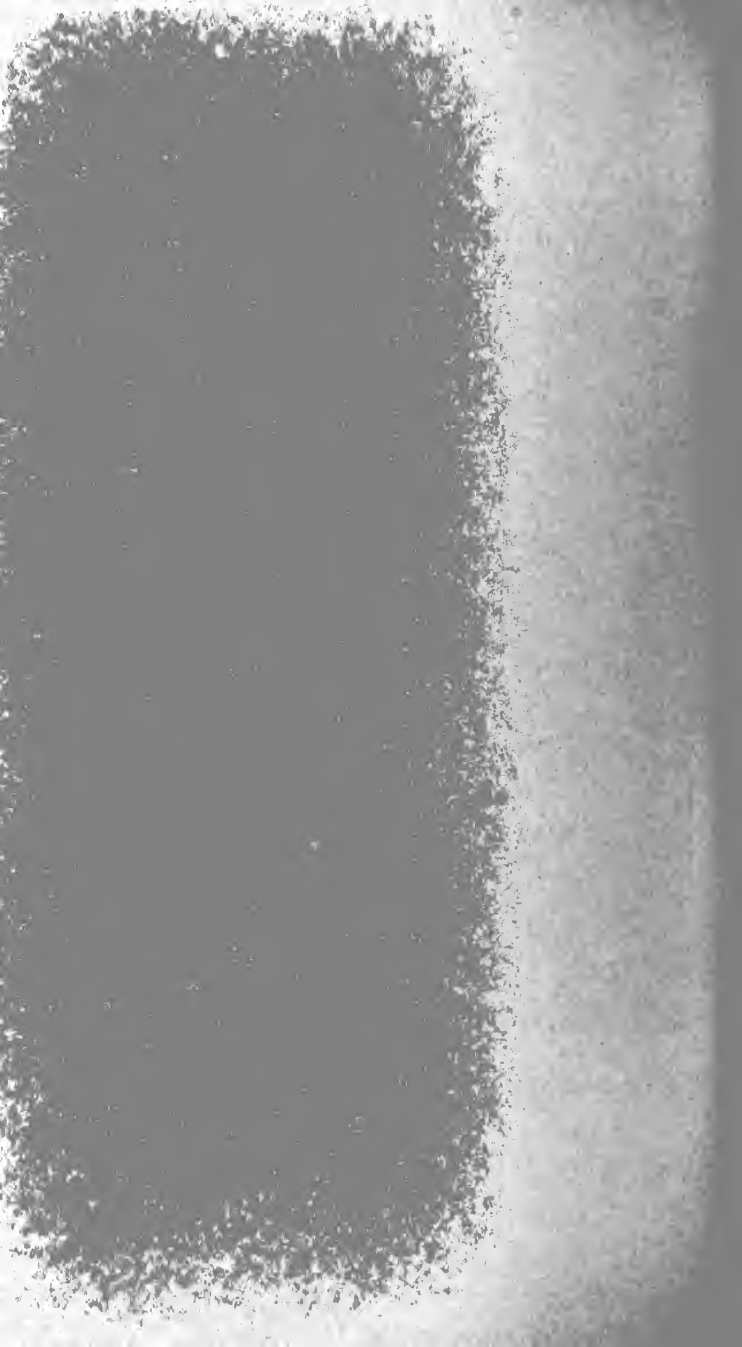
Childe Hassam in his production confides in his public; he publishes whatever comes from his hand; the merest sketch as well as

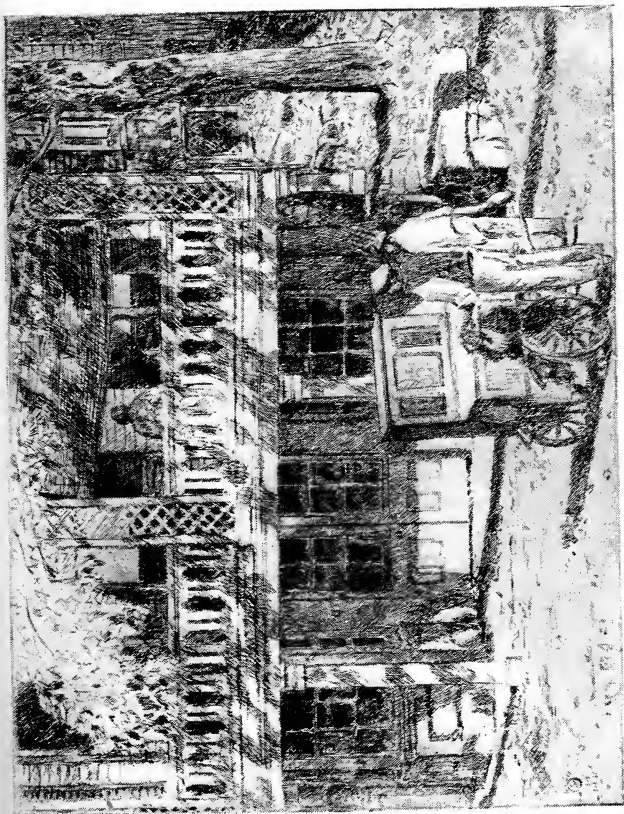
the completely executed etching. He is frank and confident in his own worth, he leaves it to Father Time to sift the wheat from the chaff. Chaff there must be wherever there is good grain. It is enough for him that he produce; he believes that even his failures will have interest for some. It is in this spirit that he gave to the world, during the two years that he has been etching, even those plates in which he first tried his hand in the technique of the art.

To him who is interested in discovering artistic kinships and tracing family trees (futile task generally), one would say that Childe Hassam and Whistler have much in common. There is the same untiring pursuit of the beauty of the world, the same preference for the decorative over the human element in picture craft, the same broad culture, and the same genius of creative taste. Especially are they united in the worship of a common goddess. For Childe Hassam also consecrates his choicest gifts to that "goddess of dainty thought—reticent of habit, abjuring all obtrusiveness, purposing in no way to better others, . . . seeking and finding the beautiful in all conditions and in all times."



THE DRESSING TABLE





TOBY'S. GOS COB

Childe Hassam

A Catalogue of his Etched Work

*By
Carl Zigrosser*

*December
1916*

CATALOGUE

1 **Porte St. Martin**

11 × 7½ inches.

Signed: *C. H.* 1898 near right margin.

Begun in 1898, taken up and finished in 1915.

2 **Garden of the Luxembourg**

11 × 9 inches.

Signed: *C. H.* 1898 in foliage upper left corner.

Begun in 1898, taken up and finished in 1915.

3 **Lannion**

4 × 5 inches.

Unsigned.

Childe Hassam's first attempt at etching in 1915. Two proofs only, as plate was accidentally destroyed.

4 **St. Sepulchre, Strand**

7 × 4⅞ inches.

Signed: *C. H.* 1915 in sky upper left corner.

Done from a drawing.

Eleven proofs only, as plate was accidentally destroyed.

5 **The Laurel Wreath**

9⅛ × 4⅞ inches.

Signed: *C. H.* 1907 in lower left corner.

Done from a drawing executed in 1907.

6 **The Lilies**

6⅞ × 5⅜ inches.

Signed: *C. H.* 1905 in lower right corner.

Done from a drawing executed in 1905.

7 The Little Pool, Appledore

$5\frac{1}{2} \times 3$ inches.

Signed: *C. H. 1915* in lower right corner.

Done from drawings made at the Isles of Shoals.

8 At the Opera

$5\frac{1}{2} \times 4$ inches.

Signed: *C. H. 1915* near right margin.

Done from a drawing made one evening in a box at the opera.

9 Contre-Jour

$7 \times 5\frac{1}{2}$ inches.

Signed: *C. H. 1915* in lower left corner.

Done from model.

10 West Point

$3\frac{1}{2} \times 5\frac{7}{8}$ inches.

Signed: *C. H. 1915* in sky.

Done from nature in June, 1915.

11 Street in Newburgh

$6 \times 4\frac{1}{2}$ inches.

Signed: *June, Newburgh, C. H. 1915* lower right corner.

Done from nature in June, 1915.

12 Long Beach

$5\frac{1}{2} \times 6\frac{1}{2}$ inches.

Signed: *C. H. June, 1915* in lower right corner.

Done from nature in June, 1915.

13. Old Warehouses, Portsmouth

$5\frac{1}{2} \times 6\frac{7}{8}$ inches.

Signed: *Portsmouth, C. H. Aug. 30, 1915* lower left corner.

Done from nature.

14 The Athenæum, Portsmouth

$8\frac{1}{4} \times 5\frac{7}{8}$ inches.

Signed: *Portsmouth, C. H. 1915* with "Dot" in lower left corner.

Done from nature in Miss Dorothy Whitcomb's car.

- 15 **The Old Custom House, Portsmouth**
 $5\frac{3}{8} \times 6\frac{3}{4}$ inches.
 Signed: *Portsmouth, C. H. 1915* in upper
 left corner.
 Done from nature in August, 1915.
- 16 **The Chimneys, Portsmouth**
 $5\frac{7}{8} \times 8$ inches.
 Signed: *Portsmouth, C. H. 1915* in lower
 left corner.
 Done from nature in August, 1915.
- 17 **The Ox Cart**
 $4\frac{3}{4} \times 7$ inches.
 Signed: *C. H. 1915* in upper left corner.
 Done from a drawing executed at Old Lyme.
- 18 **Sunset, Constable's Hook**
 $5 \times 6\frac{7}{8}$ inches.
 Signed: *C. H. 1915* in lower right corner.
 Done from a point drawing.
- 19 **Madison Square**
 $4 \times 5\frac{1}{2}$ inches.
 Signed: *C. H. 1892* in upper left corner.
 Done from a drawing executed in New York
 in 1892.
- 20 **Rainy Day, St. Mark's**
 $7 \times 4\frac{1}{2}$ inches.
 Signed: *C. H. 1915* in lower right corner.
 Done from a point drawing.
- 21 **The Dance**
 $11 \times 7\frac{1}{2}$ inches.
 Signed: *C. H. 1915* in lower right corner.
 Done from a drawing.
First State, before several of the figures to
 left and right were removed and further
 work added. About six proofs printed.
Second State, with the changes mentioned
 above. About ten proofs printed.

Third State, with further work on spot to left where the woman holding the mirror had been. The figure to the right, partly covered over with additional work in the second state, now emerges with face rendered visible, and with uplifted hand and scarf in gesture of waving.

22 The Laurel Dance

7 × 7 inches.

Signed: *C. H.* 1915 in foliage near lower right margin.

Done from notes taken at a festival at Mount Kisco, June, 1915.

23 Kitty Resting

4 × 5½ inches.

Signed: *C. H.* 1915 near upper margin.

Done from life in the studio.

24 Moonrise at Sunset

4¾ × 6⅞ inches.

Signed: *C. H.* near lower margin.

Done from a point drawing.

25 June

5½ × 3 inches.

Signed: *C. H.* 1915 in lower right corner.

Done from a study for the painting of the same name.

26 Nude—Hamadryad

6½ × 4½ inches.

Signed: *C. H.* 1915 in upper right corner.

Done from life.

27 The Etcher

7 × 4⅞ inches.

Signed: *Cos Cob, C. H.* 1915 near lower margin.

Done from nature.

Childe Hassam in Harold Eby's studio at Cos Cob.

28 Reading in Bed

$6\frac{7}{8} \times 5\frac{1}{2}$ inches.

Signed: *C. H.* in lower left corner.

Done at his New York apartment from life
in a half hour sitting.

A portrait of Mrs. Hassam.

29 The Georgian Chair

5×4 inches.

Signed: *C. H.* 1915 through open window.

Done from life at Exeter, N. H.

A portrait of Miss Dorothy Whitcomb.

30 The Little Piano

5×4 inches.

Signed: *C. H.* 1915 on music book.

Done from life in an impromptu sitting at
New York.

There are slight variations in the proofs due
to additional work too vague to mention.

31 The Illustrator

$7 \times 9\frac{7}{8}$ inches.

Signed: *Cos Cob, C. H.* 1915 in lower right
corner.

Done from life in one short sitting.

A portrait of Harold Eby in his studio at
Cos Cob.

First State, before the nose and contour of
the neck were slightly rubbed down. About
eight proofs printed.

Second State, with the changes mentioned
above.

32 Cos Cob

$6\frac{7}{8} \times 5$ inches.

Signed: *Cos Cob, C. H.* 1915 in water lower
right margin.

Done from nature.

A view of Harold Eby's studio by the water-
side.

- 33 **The Old Toll Bridge**
 $6\frac{7}{8} \times 5\frac{3}{8}$ inches.
 Signed: *C. H. 1915* in lower left corner.
 Done from nature at Stratham, N. H.
- 34 **Palmer's Dock, Cos Cob**
 $7\frac{7}{8} \times 5\frac{1}{2}$ inches.
 Signed: *Cos Cob, C. H. 1915* near left margin.
 Done from nature.
First State, before the shadows underneath the dock were lightened. About five proofs printed.
Second State, with the changes mentioned above.
- 35 **The Barges**
 $5 \times 7\frac{1}{2}$ inches.
 Signed: *Cos Cob, C. H.* in upper right corner.
 Done from nature at Cos Cob.
- 36 **The Breakfast Room**
 $11 \times 7\frac{1}{2}$ inches.
 Signed: *C. H. June, 1915*, near right margin.
 Done from nature at the Holley House, Cos Cob.
- 37 **Painting Fans**
 $6\frac{7}{8} \times 11$ inches.
 Signed: *C. H. 1915* in lower right corner.
 Done from nature at the Holley House, Cos Cob.
- 38 **Connecticut Barns**
 $7 \times 9\frac{3}{8}$ inches.
 Signed: *Cos Cob, C. H. 1915, Sept. 27*, on barn to left.
 Done from nature.
 The Brush barns at Cos Cob.
- 39 **The Old House**
 $6\frac{1}{2} \times 7\frac{3}{4}$ inches.
 Signed: *Cos Cob, C. H. 1915* in lower right corner.

The old Holley House reconstructed as it was one hundred years ago.

Underbitten. Plate destroyed. About fifteen proofs printed.

40 An Old House, Connecticut

$6\frac{1}{2} \times 7\frac{3}{4}$ inches.

Signed: *Cos Cob, C. H. 1915* in lower right corner.

Done from nature.

The Brush house by the waterside, Cos Cob.

41 Moonlight—The Old House

$7\frac{3}{8} \times 9\frac{3}{4}$ inches.

Unsigned.

Done from nature.

Overbitten. Plate destroyed. About four or five proofs printed.

42 Long Ridge

$7\frac{3}{8} \times 8\frac{7}{8}$ inches.

Signed: *Sept. 28, Long Ridge, C. H. 1915.* near lower margin.

Done from nature in company with Harold Eby about fourteen miles inland from Cos Cob.

43 Elms in May

$6\frac{3}{4} \times 10\frac{7}{8}$ inches.

Signed: *Yarmouth, C. H. 1909* in lower right corner.

Done in October, 1915, from a drawing executed at Yarmouth in 1909.

The Whitcomb Elms at Yarmouth, Maine.

44 The Old Cherry Tree

$7\frac{1}{2} \times 9\frac{7}{8}$ inches.

Signed: *C. H.* lower left corner.

Done from nature.

The arbor and lane back of the Holley House at Cos Cob.

45 Low Tide, Cos Cob Bridge

$7\frac{3}{4} \times 10\frac{7}{8}$ inches.

Signed: *Cos Cob, C. H.* 1915 in upper left corner.

Done from nature in October, 1915.

First State, before the river bed was darkened and the pile of stone in front covered with light lines. About fifteen proofs printed.

Second State, with changes mentioned above; additions in January, 1916.

46 The Lucinda of New York

$6\frac{3}{4} \times 6\frac{7}{8}$ inches.

Signed: *Cos Cob, C. H.*, 1915 under roof of house.

Done from nature at Cos Cob.

47 The Bird Book

$10 \times 8\frac{1}{2}$ inches.

Signed: *C. H.* 1915 near left margin.

Done from nature at Cos Cob.

First State, before the figure of the girl was replaced by flowers and still life. Three proofs printed.

Second State, with the changes mentioned above.

Childe Hassam started to rub down the waist of the figure and the plate went to pieces, so he put in the vase and flowers and strengthened the plate generally.

48 The Dutch Door

$8\frac{3}{8} \times 9\frac{7}{8}$ inches.

Signed: *C. H.* 1915 left margin near flowers in jar.

Done from nature.

One of the doors of the Holley House at Cos Cob. The model was Miss Helen Burke, daughter of Toby Burke.

49 The White Kimono

$7\frac{3}{8} \times 10\frac{7}{8}$ inches.

Signed: *C. H.* 1915 near right margin.

Done from nature.

A fireplace in the Holley House at Cos Cob. The model was Miss Helen Burke.

50 The White Mantel

$6\frac{7}{8} \times 9\frac{7}{8}$ inches.

Unsigned.

Done from nature.

The fireplace in the dining-room of the Holley House at Cos Cob. The model was Miss Helen Burke.

51 The Colonial Table

$6\frac{7}{8} \times 9\frac{7}{8}$ inches.

Signed: *C. H.* 1915 in upper left corner.

Done from nature.

A scene at the Holley House, Cos Cob.

52 The Steps

$10\frac{1}{2} \times 7\frac{1}{2}$ inches.

Signed: *Sept. 19, 1915, Cos Cob, C. H.* near right margin.

Done from nature.

A portrait of Mrs. Elmer Livingston MacRae on the steps of the Holley House at Cos Cob.

53 The Writing Desk

10×7 inches.

Signed: *Cos Cob, C. H., 1915* upper right corner.

Done from nature.

A portrait of Mrs. Hassam at the Holley House. Mr. Hassam considers it a very good likeness, especially the profile.

54 The Old House, Cos Cob

$6\frac{3}{8} \times 8\frac{3}{8}$ inches.

Signed: *Cos Cob, C. H. Oct. 27, 1915* in lower right corner.

Done from nature.

A view of the Holley House at Cos Cob.

55 Toby's, Cos Cob

$6\frac{7}{8} \times 8\frac{7}{8}$ inches.

Signed: *Cos Cob, C. H. 1915, Oct. 31* in lower left corner.

Done from nature.

Toby Burke's public house at Cos Cob.

56 Old Lace

7×7 inches.

Signed: *Cos Cob, C. H. 1915* in lower right corner.

Done from nature, October, 1915.

A view of the bridge and Cos Cob inlet at low tide. The delicate pattern and tracery of the design suggested to Mr. Hassam the title, Old Lace.

57 Cos Cob Dock

$8\frac{3}{8} \times 6\frac{1}{4}$ inches.

Signed: *Cos Cob, C. H. 1915* near left margin.

Done from nature in November, 1915.

Another view of Harold Eby's studio by the waterside.

58 Old Dutch Church, Fishkill Village

$7\frac{3}{8} \times 10\frac{3}{8}$ inches.

Signed: *Fishkill, June 4, C. H. 1915* in lower right corner.

Done in November, after a drawing executed at Fishkill early in June.

Harvey Birch, the hero of James Fenimore Cooper's novel "The Spy," is supposed to have sought refuge in this church.

First State, before the bare spaces in lower clumps of foliage were covered with cross lines and other bare spaces on the trunks covered with fine lines. About eight proofs printed.

Second State, with changes mentioned above.

59 Portrait

$5\frac{1}{2} \times 4\frac{3}{8}$ inches.

Signed: *C. H. New York, 1915* near left margin.

Done from life in November, 1915.

First State, before fine dry-point lines were added on neck, breast and face. About fifteen proofs printed.

Second State, with the changes mentioned above. There are now no blank spots on the model's right cheek and the right side of the nose.

60 Mrs. R.

11×7 inches.

Signed: *C. H. 1915* in upper right corner.

Done from life one day in December, 1915, in two short sittings broken into by lunch.

A portrait of Mrs. Hugo Reisinger.

61 Young Pan Piping

$6\frac{3}{8} \times 7\frac{1}{2}$ inches.

Signed: *Christmas, C. H. 1915* in lower left corner.

Done from a pastel drawing in the possession of C. E. S. Wood.

62 Calvary Church in Snow

$7 \times 4\frac{7}{8}$ inches.

Signed: *Dec. 27, C. H. 1915* in lower left margin.

Done from a drawing executed at New York in 1904.

63 The Three Little Girls

$5\frac{7}{8} \times 3\frac{1}{2}$ inches.

Signed: *C. H. 1916* in lower right margin.

Done in January, 1916, from a drawing executed out-of-doors at Cos Cob the previous summer.

The young daughters of Cos Cob artists.

64 The Scarf Dance (Four Figures)

$6\frac{7}{8} \times 6\frac{7}{8}$ inches.

Signed: *C. H.* 1916 in lower right margin.

Done in the studio in January, 1916, with posed models and with background made from notes taken at Mount Kisco.

65 The Butterfly Dance (One Figure)

$5\frac{3}{4} \times 3\frac{3}{8}$ inches.

Signed: *C. H.* 1916 in lower right margin.

Done in the studio January, 1916, with posed models and with background made from notes taken at Mount Kisco.

66 The Church Across the Way

$8\frac{1}{8} \times 4\frac{3}{8}$ inches.

Signed: *New York, C. H.* 1916 in lower left corner.

Done from nature from the studio window, in January, 1916.

67 Battery Park

$12\frac{3}{4} \times 7$ inches.

Signed: *New York, C. H.* Jan. 18, 1916 in lower left corner.

Done from nature on the plate. The print therefore appears reversed.

First State, before the shadows on the planes of the building to the left and on the Singer Building were rubbed down. About ten proofs printed.

Second State, with the changes mentioned above. The cast shadow on the building directly below the Woolworth Building has been rubbed down and altered in shape, continuing the eye still further down underneath the elevated train; there are now two light spots where there was only one before.

68 Washington's Birthday: Fifth Avenue and 23d Street

$12\frac{3}{4} \times 7$ inches.

Signed: *C. H. New York, Feb. 22, 1916* on a flag near left margin.

Done practically from nature with the aid of hasty notes.

First State, before the cast shadow of the Metropolitan Tower was added on lower part of the Flatiron Building. About ten proofs printed.

Second State, with the changes mentioned above.

69 Manhattan

$5\frac{1}{2} \times 10$ inches.

Signed: *C. H. Brooklyn* in lower left corner.

Done in February, 1916, from a drawing executed in September, 1911.

A view of Manhattan from the Touraine on Brooklyn Heights.

70 The Roofs: South from 57th Street

$7 \times 5\frac{3}{8}$ inches.

Signed: *C. H. New York 1916* in lower left corner.

Done from nature in March, 1916, from his apartment window.

71 Church Doorway, Snow

$7 \times 5\frac{3}{8}$ inches.

Signed: *C. H. New York 1916* in lower right corner.

Done from nature in March, 1916.

The doorway of the Calvary Baptist Church in 57th Street.

72 The Dressing Table

$5\frac{1}{2} \times 4$ inches.

Signed: *March 7, C. H. 1916* near upper margin.

Done from life.

- 73 The Swimmer, Morning (facing water)**
 $9 \times 5\frac{7}{8}$ inches.
 Signed: *C. H. 1916* in upper left corner.
 Done in March, 1916, from posed model in studio, with background added from paintings made at the Isles of Shoals.
- 74 The Swimmer, Evening (facing land)**
 $9 \times 5\frac{7}{8}$ inches.
 Signed: *C. H. 1916* in lower right corner.
 Done in March, 1916, from posed model in studio, with background added from paintings made at the Isles of Shoals.
- 75 The Goddess**
 $9 \times 5\frac{3}{4}$ inches.
 Signed: *C. H. 1916* on upper fold of drapery.
 Done in March, 1916, from posed model in studio, with background added from paintings made at the Isles of Shoals.
- 76 The Auto School**
 $4 \times 7\frac{1}{8}$ inches.
 Signed: *New York, C. H. 1916* near right margin.
 Done in March, 1916, from a drawing executed on Seventh Avenue in 1910.
- 77 Fifth Avenue, Noon**
 $9\frac{7}{8} \times 7\frac{1}{2}$ inches.
 Signed: *C. H. April 1, 1916* on base of building to left.
 Done from nature from a window at Fifth Avenue and 34th Street.
First State, before the plate was cut down on the left to $7\frac{1}{4}$ inches, leaving the unbroken contour of the wall of the Altman Building. About twenty proofs printed.
Second State, with the changes mentioned above.

78 The Waning Moon

$2\frac{1}{2} \times 2\frac{1}{2}$ inches.

Signed: *May, C. H. 1916* in lower left corner.

Done from a sketch made at the Isles of Shoals.

79 Nocturne: Cos Cob

$3\frac{1}{4} \times 4$ inches.

Unsigned.

Done from a sketch at Cos Cob.

80 Winter, Central Park

7×7 inches.

Signed: *March 17, C. H. 1916* near right margin.

Done from a drawing executed in March. 1916.

81 Spring, Central Park

$3\frac{1}{2} \times 3\frac{3}{8}$ inches.

Signed: *C. H. 1916* in lower left corner.

Done from nature.

82 Rue de Nevers, Paris

$7\frac{3}{8} \times 3\frac{1}{2}$ inches.

Signed: *Paris, C. H. 1910* on farthest building.

Done from a drawing executed at Paris in 1910.

83 Rue du Chat qui Pêche, Paris

$5 \times 3\frac{3}{8}$ inches.

Signed: *C. H. 1910* on centre wall.

Done from a drawing executed at Paris in 1910.

84 Zola's House, Paris

$5\frac{3}{8} \times 4$ inches.

Signed: *Paris, C. H. 1887* near lower left margin.

Done from a drawing executed at Paris in 1887.

85 Montmartre

$4\frac{5}{8} \times 6\frac{1}{4}$ inches.

Signed: *Paris, C. H. 1887* near left margin.
Done from a drawing executed at Paris in 1887.

86 Fish Shop, Jermyn Street, London

$3\frac{1}{2} \times 6$ inches.

Signed: *London, C. H. 1910* in lower right corner.

Done from a drawing executed at London in 1910.

87 The Bill Boards, New York

$4\frac{5}{8} \times 6\frac{1}{4}$ inches.

Signed: *New York, C. H. 1896* near lower margin.

Done from a drawing executed at New York in 1896.

88 Old Shops, New York

$3\frac{1}{2} \times 6$ inches.

Signed: *New York, C. H. 1902* in lower left corner.

Done from a drawing executed at New York in 1902.

89 Union Square

$4\frac{1}{4} \times 5\frac{3}{4}$ inches.

Signed: *New York C. H. 1896* near lower right margin.

Done from a drawing executed at New York in 1896.

90 The Old Elm

$4\frac{1}{2} \times 6\frac{3}{8}$ inches.

Signed: *Old Lyme, C. H. 1909* in lower left corner.

Done from a drawing executed at Old Lyme in 1909.

91 **The Linden Tree**

$6\frac{7}{8} \times 4\frac{7}{8}$ inches.

Signed: *C. H. 1916* in water.

Done from a drawing made at Old Lyme, similar to the decorative panel in Miss Florence Griswold's house at Old Lyme.

92 **The Greek Dance**

$8\frac{1}{4} \times 10$ inches.

Signed: *C. H. 1916* near left margin.

Done from posed models in studio with background from paintings made at the Isles of Shoals.

93 **Fresco**

$4\frac{1}{2} \times 6\frac{7}{8}$ inches.

Signed: *C. H. 1916* near lower right margin.

Done from a pen drawing made as a study for a panel in the Library of C. E. S. Wood, Portland, Oregon.

94 **Toledo**

$6\frac{1}{8} \times 9\frac{5}{8}$ inches.

Signed: *Toledo, C. H. 1910* on wall, upper right corner.

Done from a water-color drawing executed at Toledo in 1910.

95 **Old Chinatown, San Francisco**

$5\frac{1}{4} \times 5$ inches.

Signed: *C. H. 1904* near right margin.

Done from a drawing executed at San Francisco in 1904.

A bit of old Chinatown before the earthquake.

96 **The Summer Sofa**

$7\frac{1}{2} \times 5\frac{1}{2}$ inches.

Signed: *June 10, C. H. 1916* in upper right corner.

Done from a model at the studio, New York.

- 97 The Far Horizon**
 $10\frac{7}{8} \times 8\frac{3}{8}$ inches.
 Signed: *C. H. 1916* in lower right corner.
 Done out-of-doors with a posed model.
 Symbolic of the forward vision—the hope of
 a better future for the world.
- 98 Diana's Pool, Appledore**
 $10\frac{7}{8} \times 7\frac{3}{8}$ inches.
 Signed: *C. H. 1916* in lower right corner.
 Done from nature on the coast of Maine.
- 99 The High Pool**
 $4\frac{1}{2} \times 3$ inches.
 Signed: *C. H. 1916* near right margin.
 Done from a drawing.
- 100 Madonna of the North End**
 $6\frac{1}{2} \times 4\frac{1}{2}$ inches.
 Signed: *C. H. 1916* upper left corner.
 Done from drawings made at Boston in
 August, 1914.
- 101 Portsmouth, Evening**
 $2\frac{7}{8} \times 4\frac{3}{8}$ inches.
 Signed: *Portsmouth, C. H. 1916* near lower
 left margin.
 Done from nature in August, 1916.
- 102 Portsmouth Doorway**
 $5\frac{1}{2} \times 4\frac{1}{2}$ inches.
 Signed: *Portsmouth, C. H. 1916* near lower
 right margin.
 Done from nature in August, 1916.
 A doorway of the Warner House at Ports-
 mouth.
- 103 Fire Dance**
 $6\frac{1}{2} \times 4$ inches.
 Signed: *August 28, C. H. 1916* in lower left
 margin.
 Done from life at Portsmouth, in August,
 1916.

- 104 Dance in the Garden (Two Figures)**
 $5\frac{1}{2} \times 4\frac{1}{2}$ inches.
 Signed: *August 23, Portsmouth, C. H. 1916*
 in lower left corner.
 Done from life.
- 105 Newport Harbor**
 $6\frac{7}{8} \times 6\frac{1}{4}$ inches.
 Signed: *C. H. 1916* in sky.
 Done from nature in August, 1916.
- 106 Newfields, N. H.**
 $9\frac{3}{8} \times 11\frac{3}{8}$ inches.
 Signed: *C. H. 1916* in lower right corner.
 Done from nature in September, 1916, at the
 Whitcomb Farm, New Hampshire.
- 107 Halcyon Hill**
 $8\frac{7}{8} \times 11\frac{1}{4}$ inches.
 Signed: *C. H. 1916* near lower left margin.
 Done after studies for a painting of the
 same name, in September, 1916.
First State, before left cloud was slightly
 reduced and before additional work in the
 reflections of the water to the left. About
 four or five proofs printed.
Second State, with the changes mentioned
 above. There are now no large blank
 spaces in the water.
- 108 The Surf**
 $6\frac{3}{8} \times 4\frac{3}{8}$ inches.
 Signed: *C. H. 1916* in upper right corner.
 Done about September 15th, from a drawing.
- 109 Albert Roullier**
 6×4 inches.
 Signed: *Chicago, C. H. Oct. 29th, 1916* in
 upper left margin.
 Done from life at a half-hour sitting.
 A portrait of the print seller, Albert Roullier,
 seated in his print cabinet.

110 The Little Model Resting

5 × 5 inches.

Signed: *New York, C. H. 1916* in upper left corner.

Done from life in the studio, November, 1916.

111 Stock Broker's Office, Wall Street

4 × 5¾ inches.

Signed: *New York, C. H. Nov. 8, 1916* in lower right corner.

Done from nature.

112 The Almond Tree

11 × 5¾ inches.

Signed: *C. H. 1916* in lower left corner.

Done from posed model and from the painting of the same name at the studio, November 11, 1916.

113 John Burroughs

5 × 4½ inches.

Signed: *New York, C. H. Nov. 17, 1916* in upper right corner.

Done from life.

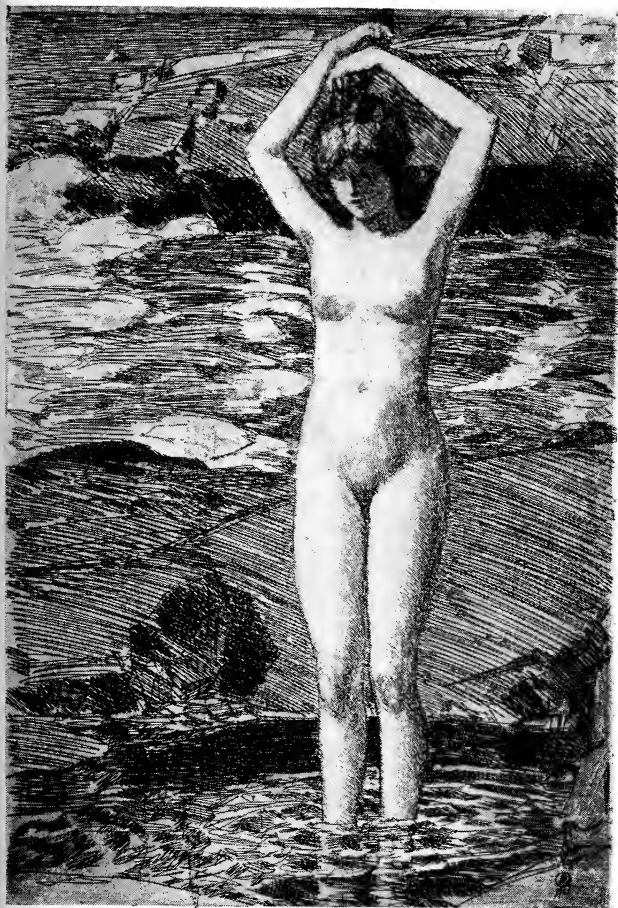
A portrait of the celebrated naturalist.

114 Self-portrait

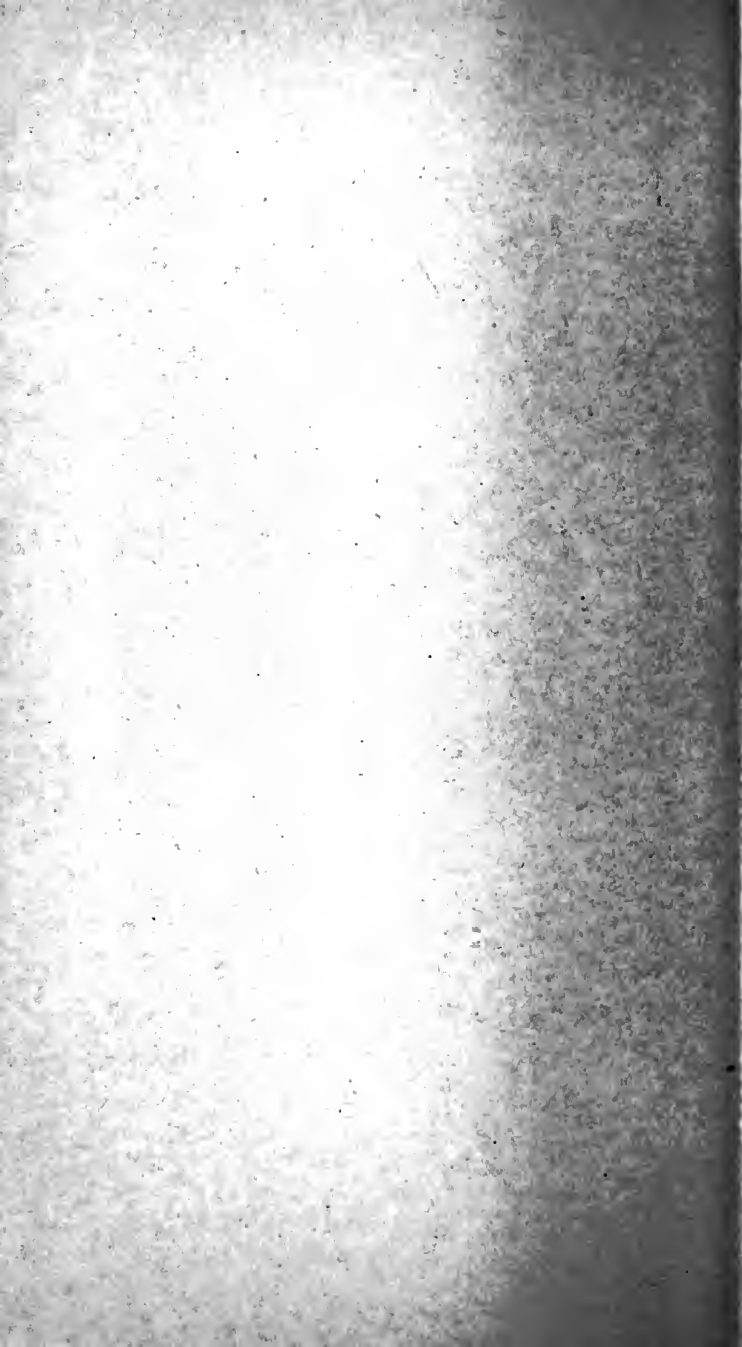
11 × 7 inches.

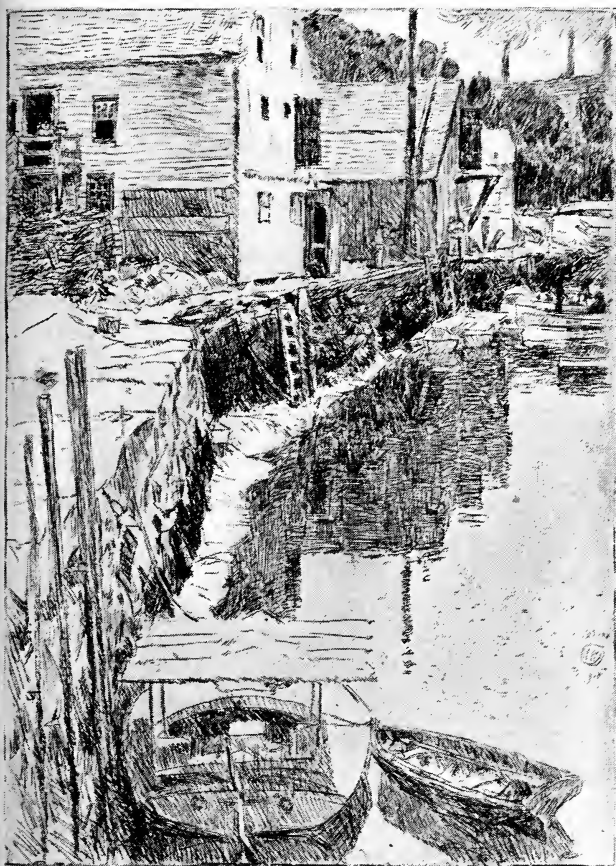
Signed with full name on the screen.

Done from life and from a similar painting in November, 1916.



DIANA'S POOL, APPLIEDORE.





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